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by the fact that in spite of the length of the performance and the number of persons taking part, there was never any hesitation or confusion, the scenes following each other with the utmost dispatch. This accuracy and swiftness of performance is the more remarkable when one considers that the entire work had been planned, written, rehearsed and staged within six weeks time. This would perhaps have been impossible under other circumstances, but the broad resources of the Institute were forcibly brought out by the result; since it is not often that a single institution can be found where all the elements for such an enterprise exist—the place, the painters, dramatic artists, musicians, and student-actors; and the public to stand as a patron of the completed work.

The parts taken by the various artistic societies included the following:

The Chicago Society of Artists; the Venice Scene.

The Palette and Chisel Club; the Guilds of Florence.

The Art Students' League; the Triumph of Cimabue's Madonna.

The Donald Robertson Players; the scene between Boccaccio and Petrarch, the Court of Love at Fiesole, the scene between Lorenzo and Savonarola, the Burning of the Vanities. The work of Mr. Robertson as the Herald, and Miss Marion Redlich as Vittoria Colonna, should also be included.

The Alumni Association of Decorative Designers; the Market Scene.

The Men's Life Class Association; the Battle Scene.

The Designing Classes; the Wedding Party.

The Normal Department; the various Sisterhoods.

The Evening School Students; the train of Lorenzo de' Medici.

THE BOOK OF THE PAGEANT.

The writing, rehearsing, and staging "A Pageant of the Italian Renaissance" at the Art Institute in January speaks eloquently for the reserve force and available ability of our teaching and student body. Facility is quite as essential to efficiency as mastery of technique. Thomas Wood Stevens, within the space of six weeks from the day of receiving the suggestion, wrote the text for the twelve scenes, all but one in ringing heroic measure, placed the work in rehearsal, and on January 25 saw the one dress rehearsal, followed on the next two nights by performances which brought out a more than representative Chicago audience. The Art Institute School formed a center about which gathered the artistic interests of the city, and the zeal and skill with which the project was conceived and executed were reminiscent of the time of the World's Columbian Exposition. The entire body for purpose of presentation numbered more than 800 individuals, many of the scenes being fairly crowded with actors. A street duel early in the pageant, enacted by the men's life class, brought forth enthusiastic praise from professional critics, for its single-hearted vigor. Donald Robertson and his company of players lent their services to the occasion, and carried several of the scenes through delightfully, Mr. Robertson himself acting as Herald.

The central figure throughout was Thomas Wood Stevens, one of the younger instructors of the Institute, who combined the functions of author and stage manager. His noble lines deserve the praise accorded them by fastidious lovers of poetry, rising to a glorious and memorable climax at the close. Few traces of the haste of preparation are manifest, and such as there are are readily corrigible, even in the hurried but tastefully pub-

lished book of the play. Mr. Stevens was already known to the student body as a dramatist and poet, his own play, "Cellini of Florence," having been played by and to them, followed at short intervals by "The Topaz Amulet" and "The Chaplet of Pan," of which he was part author, the former given by the students last Christmas and the Christmas before, the latter by Mr. Robertson and his players during the passing season. In addition, Mr. Stevens has contributed many fine and tender lyrics to the magazines, and has published a booklet or two of verse. He also wrote the text of the pageant at the opening and dedication of the Cliff-Dwellers early in January. Those who have followed his work through the comparatively few years he has been writing, feel their faith in his future confirmed.

W. R.

The Book of the Pageant, may be procured of the doorkeeper of the Art Institute.

A VISIT FROM SOROLLA.

The distinguished Spanish painter, Sorolla y Bastida, whose paintings have attracted so much attention in the eastern cities this winter, has accepted an invitation to visit Chicago and to criticize in the classes of the Art Institute, probably in May. It has been a matter of great regret that we have not been able to arrange for the exhibition of his pictures here, and it is still possible that a group of them may be exhibited in the Art Institute in April or May. Since Señor Sorolla is generally accounted one of the greatest living painters, his proposed visit is a signal honor to our school. It illustrates the deep interest in practical instruction which is common among eminent European artists. Señor Sorolla himself writes: "The sole object of my visit is to help your school and your students in the most efficient and simple way possible."

THE GERMAN EXHIBITION.

The German Exhibition, which is to open April 6, has been organized under the auspices of the German government, with the special sanction of the Emperor, for the purpose of making the American public better acquainted with the achievements of contemporary German artists. It is exhibited only in the Metropolitan Museum in New York, the Copley Society in Boston, and the Art Institute in Chicago. The works exhibited have been collected by Dr. Wilhelm Bode, Director-General of the Royal Museum of Berlin, Prof. Arthur Kampf, President of the Royal Academy of Fine Arts in Berlin, and Prof. Karl Marr of the Royal Academy of Fine Arts in Munich. Mr. Hugo Reisinger of New York has coöperated actively in forming the exhibition and bringing it to America. The collection consists of 131 oil paintings, 59 drawings and water colors, and 28 small sculptures. Works of four eminent artists who have recently died are included, Böcklin, Leibl, Lenbach and Menzel; the others are all by living artists. It is no doubt the most important collection of contemporary German pictures yet exhibited in America, and it will offer opportunity to study why the German point of view is so different from the American, still more from the Parisian. In recognition of the official character of the exhibition an Honorary Committee has been formed for the opening Reception, consisting of Governor Deneen, General F. D. Grant, Hon. Robt. T. Lincoln, the Presidents of the Universities, of the Orchestra, of the Germanistic Society, of the Chicago Society of Artists, of Field Museum, etc., who it is expected will be present at the Reception. Fine illustrated catalogues of the collection have been prepared and printed in Germany.